Exhibitors Campaign Sheet

ON

Douglas Fairbanks

IN

"The Mark of Zorro"

From the "All Story Weekly" Novel "The Curse of Cafistrano", by Johnston McCulley. Directed by Fred Niblo

Released by United Artists Corporation

Fairbanks' Latest Picture His Best

Critics and Public Wonderfully Enthusiastic Over "The Mark of Zorro."

Never before has Douglas Fairbanks waxed so enthusiastic over the success and admiration of a picture than he has over "The Mark of Zorro," his fourth United Artists' production which will be the feature attraction at the ..... Theatre, beginning .....

The story is an adaptation of Johnston McCulley's novel, "The Curse of Capistrano," which appeared in the "All Story Weekly" magazine.

Those critics who have viewed "The Mark of Zorro" have proclaimed that Fairbanks has excelled any of his previous performances. This is due to some extent to the ingenious story and the opportunities afforded "Doug" to make the greatest use of his athletic ability.

The background of ths story is centered around early Southern California of nearly a century ago when its destinies were zealously guarded by the Spanish settlers. History records the occasions when the Spanish emigrated to the southwest of North America in a climate somewhat similar to that of their native country. They brought with them not only their customs and art but always manifested an alluring spirit of romanticism, chivalry and glamour that has never yet failed to make a strong appeal to even those of another race. We have always known them to be a rollicking type, ever fond of their wines, their native dances and music, and strongly imbued with a love and admiration for those whose lot it fell to perform valiant deeds. Extreme courtesy under all circumstances was a virtue endeared to the hearts of all; hence their intense love for the chivalrous. As years passed, their posterity perpetuated their mode of life and though conditions may change, their history will never remain extinct.

Now in order to depict scenes that truly resemble life as it actually existed during the period of the story, a good deal of time was consumed in the research work by the Fairbanks' organization.

A replica of the entire City of Los Angeles, as it existed during those stirring days, was constructed at a stupendous outlay. Over one hundred genuine types were secured for the purpose of realism. They can be seen in the picture attired in their native costumes and pursuing their usual vocations. In fact every incident of the most minute detail has been given the most careful attention.

It is a dual role that Fairbanks is called upon to essay. As Don Diego Vega, the young man, he leads a secluded life. He exhibits a fondness for companionship of books and quietness and amiable in disposition upon all occasions. Anything of an exciting nature was abhorring to him and never was he found loitering with the populace in their various festivities. But when he became awakened to the oppression and perverted notions of justification, of the natives by those in power, he felt that the time has already come to act. During which we see him executing various exploits practically unaided in the attempt to free his people from the despot's yoke. He becomes transformed into a veritable dynamo of boundless energy. What a mass of new feats of skill he performs! There is a gripping thrill that really furnishes the strong love interest.

With Noah Beery, Robert McKim, Charles Hill Mailes and Marguerite DeLaMotte, his leading lady, collected in his cast, Fairbanks has left nothing undone to assure the public the best obtainable in motion pictures.

Wonderful Cast in "Doug's" Next Picture

Secures Unusually Talented Stars to Portray Great Characters

One cannot help but marvel at the exceptional strong cast that Douglas Fairbanks has gathered to support him in his latest United Artists production. "The Mark of Zorro," the adaptation of Johnston McCulley's novel, "The Curse of Capistrano" that appeared serially in the "All Story Weekly" magazine recently. This picture will be the feature attraction at the..... Theatre commencing .....

As this highly interesting story is oractically a deviation from those previously attempted by Mr. Fairbanks in so far as the love interest, plot and customs are concerned, he has successfully striven and collected a cast which has been specially adapted in playing their respective parts.

For the feminine lead Miss Marguerite DeLaMotte, a mere slip of a girl, was finally selected from a host of prominent candidates were personally considered by Mr. Fairbanks. Incidentally this is another occasion where "Doug" has chosen a new leading womnn. By a curious coincidence her first screen appearance was with the Fairbanks organization in the introduction of "Arizona." Fully cognizant that the camera offered her a wider scope for the exploitation of her talent and art, Miss DeLaMotte was persuaded to terminate a highly promising stage carcer. It was not until "The Mark of Zorro" had been definitely decided for his next production, that Mr. Fairbanks found it to contain the ideal role for the promotion of his skill and therefore lost no time in engaging her.

Noah Beery, who portrays the big, pretentious Gonzales, and who suoplies some of the humor by his boasting and ludicrous actions, is already acquainted to the vast host of screen admirers for his estecmed efforts in numerous other productions. The character assigned to him in this picture certainly affords him the opportunity of displaying that part in which he excels.

Robert McKim, who is occasionally termed as "the handsomest man upon the screen," has also made his first appearance in a Douglas Fairbanks production. For the portrayal of the very important role as Sergt. Gonzales, Captain Ramon, he was particularly engaged. It is necessary that he really see upon the screen in order to truly nppreciate the wisdom of Douglas Fairbanks in selecting him. In the story as one of "Doug's" opponents, we are carefully indoctrinated into the maze of new stunts and feats of skill brought out by Fairbanks as his contestant.

As "Don Carlos Pulido," Charles Hill Mailes has given a highly creditable account of himself. Having been an actor upon the legitimate stage for many years, he has carried with him an experience that has been largely beneficial towards broadening the range of his abilities.

Miss Clairc McDowell, whoss characterization as Miss DeLaMotte's mother, has surely rendered a performance that without doubt reflects great credit upon herscif and is bound to attract attention.

Among thoso who complete the cast are Albert McQuarrie and Charles Stevens, long members of the Fairbanks Company; George Periolat, Walt Whitman, Tote DuCrow, John Winn and Charles Belcher. In their work it can be readily seen that Fairbanks has maintained the highest level in the selection of the sntirs cast.

So magnificent has been the directorial ability exhibited by Fred Niblo in this his first feature for the Fairbanks organization, that "Doug" did not hesitnate in signing him to direct his next vehicls. Mention should also be made of Ted Reed who assisted in the directing and as to the superb photography we are indebted to William McGann and Harry Thorpe. The screen version was done by Eugene Mullin.

Fairbanks Indulges in Another New Angle

Begins an Entirely New Vogue in Producing Next Picture

It is Douglas Fairbank's faith that at times persons when reading a book, attending a stags performance or viewing a motion picture, should not always be kept in the entire suspnse throughout the whole period. It is obvious that a strong element of suspnse is vitally necessary to hold the focus our attention. But on the other hand arc we not able to maintain our interest in the characters of a story if cannot, at least, surmise the solution of the plot? Must we inject in all of our stories the greatest suspcnse and have that as the primary factor? Of course it behooves us to infuse soms suspense or perchance the interest in our play, story or motion piture would lag.

A case in point is Fairbanks's latest United Artists Production, "The Mark of Zorro" now showing at the..... Theatre. In it Fairbanks impersonates two roles. One is that of the mysterious Senor Zorro, a crusader in the interests of justice. The other role is that of Don Disgo Vega, a wealthy, supine, inactivo individual. Amongst the protagonists the greatest secrecy as to Zorro's identity is enshrouded. No one appears able to fathom the mystery. As a result of which the whole countryside had become apprised of his activities. Both impersonations were so much at variance that with the exception of a servant, no one could reconcile themselves to the fact that Don Diego and Senor Zorro were the one and same person. Yet from almost the commencement of the picture the audience discerns that Zorro is only Diego in disguise. It immediately perceives Don Diego's motive in assuming a masked appearance. And although the main action of the tale centers about Zorro, it is nevertheless on that score that we are no longer held in abeyance. But we derive the greatest amount of enjoyment from the picture in following out each character delineation and the action as to the precise manner the group portrayed extricate themselves from the numerous difficulties surrounding them. It is not, however, until the final scene is enacted that the veil is lifted from ons mystery. And after all is said of the audience knowing practically from the beginning of the circumstances transpiring in "The Mark of Zorro," there is even a strong element of suspense in their minds that exists unconsciously. It becomes assuaged more or less when the other cleverly devisod situations are effected.

To effect all of the above mentioned situations, Douglas Fairbanks deviated considerably from the printed version of the story. In doing so he was merely following out certain definite ideas that he had formulated in his mind. He saw no reason why we should move in circles. He disagrees with those who would have us ashamed of all that is real in ourselves and proud of what is borrowed; ashamed of our convictions but proud to repeat some famous individual's curtailing our time with that which signifies beauty, to spend it with that which we abhor and so on ad infinitum. His refutes that if a man conforms solely to the ideals of his predecessors, then small progress can be attained. One should strive for higher positions in daily life. Some people will think it an anomaly that society turns its back upon the philosophy of all great teachers by having us affirm their principles. But when a perusal is made of their teachings, one will glean that they taught us to follow the courage of our convictions.

Thus we can readily see that force which makes Fairbanks stand out foremost in his field; in that he is always striving to accomplish something that has rarely, if ever, been attempted neretofore.

Wonderful Story for Fairbanks Next Picture

Full of Action, Heart Interest and Suspense, Story Gives "Doug" Great Chance.

In keeping with the letter of the sagacious critics that the supreme test of a successful photoplay should be characterized in the first instance by a good story replete with action, Douglas Fairbanks in "The Mark of Zorro," a United Artists production that is to be shown at the ..... Theatre, beginning ..... has certainly amongst other things, fulfilled that requirement.

This story adapted from Johnston McCuley's "The Curse of Capistrano" that was featured serially in the "All Story Weekly" magazine, can be safely said to surpass all of "Doug's" previous screen productions and to establish a new record in expansive imagination. The main action of the story has as its locale early Southern California with its colorful, picturesque, indolent Mexican existed before the Americans migrated to its borders. Indolence reigns in the picture play until the agile "Doug" enters the scene and hence all becomes inured to the greatest amount of activity as usually transpires wherever he makes his appearance.

Full of swift, bristling action, there is a strong love interest quite different from that attempted by Fairbanks heretofore. We also find a relieving touch running through the entire picture that bouys one up for the starting of the climax just in the details gripping, impassioned and mystifying. Every detail of setting and acting has been given the greatest care and presentation, thus creating a harmony of art that is distinctly superior.

It is fundamentally a drama showing the salutary influence "Doug" as such it contains something that always causes us to focus our attention throughout. a force which has made Fairbanks' bank" pictures so notable and compelling an entertainment. Much more can be promised for this feature picture without the slightest danger of misapprehenslon.

For the cast, Fairbanks surrounded himself with an exceptional strong one. When Doug first went over this vehicle, he realized that a number of changes in his company would be necessary if justice was to be done to the story because of its deviation from anything heretofore done by him. As a result of which a moment of indecision was made; therefore we find that Fairbanks has gathered a host of new faces that have never appeared together with him upon the screen.

The public can certainly feel assured that the management of the..... Theatre can in the future do no wrong has been amiss in providing its patrons with the very best obtainable. With this statement they can feel safe in dealing with a pleasant pleasure to this coming picture. Fairbanks has surely spared neither time nor expense in providing the very best for his large host of admirers. With this assurance, as already manifested in his previous productions, a great deal of satisfaction that screen lovers display after having viewed one of Fairbanks' offerings.

"The Mark of Zorro" is an excentional feature and has created the greatest sensation in every locality in which it has appeared. It is not, therefore, a matter of speculation why people flock in such great numbers to view "Doug" upon the silver sheet since it surely is in excellent keeping with the policy of providing the best for lovers of amusement.

"Doug" Always Goes To Extremes

Never Allows Anything to Stand in His Way When Producing.

It is most unusual to what extremes some people will indulge regardless of hazards and expense involved in order to gratify their wishes to the most minute detail.

In this point, we allude to, Douglas Fairbanks.

At the filming of "When the Clouds Roll By" this story called for a small town and when one was not found suitable enough, "Doug" demanded that one be built. So a town fully made to order was built along the side of a hill, on the top of which a reservoir was constructed into which more than a million gallons of water was pumped. When this stupendous task had been completed involving an expenditure of many thousands of dollars, "Doug" joyfully announced that the dam be burst and the town was to be flooded. The orders were carried out at a time when over a thousand persons were working in the scenes and resulted in many escapes.

Or again, in "The Mollycoddle" another elaborate production, the scenario demanded an exact reproduction of Monte Carlo and its famous Casino. To make the scenes realistic rules for the idle rich. For weeks the search for the desired site was carried on when finally it was discovered some thirty miles from Los Angeles where the coast line was identical to the Riviera. The site was only reached after a tedious journey over a mountainous desert land and so a great deal of time was consumed in conveying the necessary materials for constructing. Many thousand persons were used in this one scene which was but a brief episode in this story. And its entire cost certainly ran up into the thousands.

And again, in "The Mark of Zorro," Fairbanks' latest United Artists' production which will be shown at the ..... Theatre, beginning ..... no expense was spared in constructing a replica of the City of Los Angeles as during the time when its destiny was guided by the Spanish.

The San Fernando Valley said to resemble the space about the Plaza in Los Angeles during the abovs period, was carefully selected for the purpose of duplicating the old city.

It next necessitated a most thoughtful collection of all the available data —a task as fully important as the construction of the entire "set." The work of transforming ths little valley into what was once Los Angeles during the Spanish regime was left to several hundred skilled workmen. Exclusive of the scenes enacted by Fairbanks and other members of the company upon this particular site that provides numerous thrills in "The Mark of Zorro," the scene is of great historical importance and the painstaking and painstaking effort made as the most diligent researem work could provide.

"Doug's" Studio a Regular Gymnasium

All Members of Company Compelled to Be Athletic.

The Fairbanks studio grounds have more of ths resemblance to a large gymnasium than a motion picture plant.

When one enters through the gate the first sight that commends itself to him is a general view of the male members of Douglas Fairbanks' company that may be seen disporting themselves about the place in the participation of various athletic stunts under the watchful eye of Lewis Hippe, Fairbanks' expert trainer. All the newest and best gymnastic appliances are rigged up and almost each and every member of the organization is invariably striving to emulate the agile "Doug" in the performance of the different feats of skill.

Here stout, flabby men are made leaner, while the thin, emaciated, hollow-chested ones are made stronger by the very practical innovation of exercise injected into the curriculum of motion pictures of Fairbanks. Those handicapped by the possession of too much avoirdupois take great solace in purging themselves of it simply by indulging in a few minutes daily of strenuous exertion; while those of a frail body can certainly attest to the efficacy of light calisthenics that has enhanced their stamina considerably.

Far off in one corner the lithe "Doug" can usually be seen diligently practicing the most difficult of gymnastics as one good method of maintaining his perfect condition of body and health. Nearly all of the new feats of skill displayed in "The Mark of Zorro" by "Doug," which will be seen at the ..... Theatre beginning ..... were first conceived and eventually perfected on the grounds of the Fairbanks' studio before their appearance upon the silver sheet.

Like Shakespeare "Doug" Never Repeats

That's Why His Feats Are So Wonderfully Successful.

After all is said of the ability Douglas Fairbanks is continually displaying in the performance of real, hazardous feats, one must not lose sight of the colossal nerve exhibited by him in his motion pictures.

There are occasions when at the spur of the moment the thought of the execution of a possible stunt may arise in his mind, a rehearsal of which would be superfluous as well as impracticable. According to his way of thinking, a perilous stunt successfully accomplished can be filmed when in operation for the first time. Hence no need of repetition. If unsuccessful it courts dire disaster.

A case to illustrate this point can be seen in his latest United Artists production, "The Mark of Zorro," which will be shown at the ..... Theatre beginning ..... There is one scene in which "Doug" was to be pursued by a group of soldiers on the roof of the church. Some method had to be devised of escaping capture that would serve an audience a real thrill. How to do it proved a problem. To jump to the ground meant suicide. But about twelve feet adjacent to the church building was a barn containing a gabled roof. "Doug" immediately decided to leap from the church roof onto the gabled roof of the barn and thence jump down to a pile of hay that lay deposited on the ground close by. When the appointed time came to do this feat for the first time, Fairbanks, with not the slightest hesitation or nervousness, stood at the edge of the church roof and whilst the soldiers pursued him, made a running leap through the air from the roof of the church to the roof of the barn and thence to the ground where he made his escape just as the breathless cameramen were nervously clicking away and recording all that transpired in those few seconds. It was successful though performed for the first time and no rehearsal was necessary.

"Doug" Tells Why He Went Into Pictures

Forsaking Fame on the Stage to Do Big Things on the Screen.

It has been upon many occasions that countless requests from editors of almost every periodical in the world have at some time or other written Douglas Fairbanks asking him —for the basis of articles—what caused him to forsake stardom upon the legitimate stage to enter the realm of picture where success at that time was more or less problematical.

It all happened ons night when Fairbanks in a moment of idleness decided to see D. W. Griffith's masterpiece, "The Birth of a Nation," that was on exhibition in a New York theatre. The picture which was a stupendous project had been viewed by millions and had also been declared by critics to be the most spectacular undertaking that had, up to that period, ever been attempted. A similar undertaking in pursuit of that magnitude could never be accomplished upon any stage. Up to that era there were few motion pictures that were worth while. Fairbanks was among the thousands that viewed the colossal production and he was simply awed by the stupendous scenes and the ready smile, on the street in New York. "Going on the stage?"

"Sure, one uncle of mine is touring the first ball over the plats as it were. 'Got anything for me?'

"Yes, we're rehearsing now. Come on out."

What makes the incident so typically Dougish and Fairbanksian is that the ambitious young chap with the w. k. grin hadn't gone east to cornsr a stage job at all! He'd gone there from his birthplace, Denver, to enter Princeton—and later he did attend Harvard, for a year, by grace of the dean's office.

"But opportunity, you see, had 'put up his dukes,' and Doug scored a 'K. O.' in one second!

"Doug had met Warde, he said, in Denver, where Fairbanks' pere, a New York lawyer with large business, frequently entertained celebrated literary and dramatic friends at his home.

Men are Modest

"Now of course every young mals soda water dispenser with a musclenotion would be bound to be Jack Barrymore, and many a traveling salesman of lingerie aspires to attain dramatic heights overnight. Men are notoriously modest about most of them think they could just leave the office and start winning girlish heroines with blonde curls and starry eyes instantly, if they wanted to.

"For such dormant handsoms heroes, there is small comfort in this way in which to 'arrive.'

"For back of that chance encounter preceding his first New York appearance in 1901 was systematic education for his destined life work. The Prince of Flicks' training and preparation was as thorough and carefully planned as that of the Prince of Wales for his future job. Says Doug:

"I was crazy about the theatre about Sooth, Robson and Crane. I had the 'bug' ever since I was a little kid. Stars used to live at our house while they played Denver.

His Education

"It was Richard Mansfield's advice to my father that decided my case; that I should finish my education, in the meantime making myself accomplished. In case I should reach stardom. For it is necessary for acting as in anything else to be accomplished.

"I studied French, Delsarte, dancing, music, fencing; and from forced reading of Shakespeare an hour a day, I had committed to memory passages from 'Hamlet,' 'Romeo and Juliet,' 'The Merchant of Venice,' and 'Julius Caesar' by the time I was 14.

"The lights behind the manager cigar ceased for a moment; and before I even missed him, its spry young owner had shaken hands with a new arrival and in a second was outside the studio and across the street admiring a new auto.

"My father's hope would be all the way to Arizona if I didn't drag him back quickly proved unfounded; but by the time I reached Denver, he was chatting like a machine gun with a pair of cowboys in 'chaps' and admitted that he had his eye on a darn good looking horse,' and that I got him just in time!

"Fairbanks said that he went through the customary apprenticeship of the future actor, playing in amateur and high school productions while growing up in Denver.

"But his engagement with Warde in Shakespearean repertoire, as Francois—his youth in Bulwer-Lytton's 'Richelieu' to whom is delivered the famous dictum: 'In the lexicon of youth . . . there is no such thing as fail'—was his first professional appearance.

"Doug admitted, with another chummy grin, that the critics agreed that Warde's support was excellent and that Doug in particular was conspicuously rotten.

"This was explained was after the juvenile lead had been 'kicked out' at Duluth, leaving Doug fortuitously heir to such parts as Laertes in 'Hamlet' and Caccio in 'Othello.' And except for that one tour with Warde, the sunlight of the Fairbanks smils never shone upon Doug on the Coast until Doug 'ousted' into pictures five short years ago.

His Climb

"I decided that New York was the place for an actor to climb,' continued Doug. 'At 21, I was featured in 'Frenzied Finance' at the Bijou Princess Theatre, and for years I was the youngest male star on Broadway.'

"Stage life in 'The Man of the Hour,' which ran a year and four months in New York, came next; then co-staring and owning a half interest with Tom Wise in 'The Gentleman from Mississippi'; and then a series of individual starring vehicles, among his conspicuous successes being a part of Travers Gladwin in that scream of screams, 'Officer 666.'

"Who's Who,' which is generally veracious, lists the following additional plays in which Fairbanks starred on the stage: 'Hawthorne of the U. S. A.,' 'All for a Girl,' 'The Gentleman of Leisure,' 'Comes Up Smiling,' 'Henrietta,' and 'Show Shop.' It also credits Doug with attending Jarvis Military Academy at Denver, East Denver high school and the Colorado School of Mines.

"But how did you break into pictures—did you have to start as an 'extra'?'; 'How did it happen?'

His Quick Work

"It scems that, with typical Fairbanksian speed Doug, in a sense, 'arrived' befors he started.

"I saw the 'Birth of a Nation,' he replied, his tanned face becoming serious. I never spent an evening more chrilling, entertaining or instructive—even taking into account messages from the pulpit and literature than that one. I went four or five nights consecutivsly.

"Till then I had never thought of going into pictures, regarding them with contempt, as the people who were making them were sort of outcasts from the drama people who wers'nt any good in the spoken drama. My ambition was to be another Booth or Irving.

"But this was about 1914, when the Triangle Company was formed with Ince, Sennett and Griffith as directors, and Griffith picked me as his star and offered me $2,500 a week—with my admiration for the man who directed 'The Birth of a Nation,' I easily succumbed.

"I'd had offers before, but this was the first time I thought seriously of pictures. It was just at the time when DeWolf Hopper, Willie Collier, Raymond Hitchcock, Beerbohm Tree, George M. Cohan, E. H. Sothern and so many other stars tried pictures.'

"Pardon his French but Doug confided to me that in his first appearance before the camera—when starring in 'The Lamb,' as the young man about town, disappointing to himself and his friends, who regenerates himself by substituting his cactus of the West for the sofa cushion of the 'softie' East—he, Doug, 'didn't know whatthehell to do.'

"Doug continued, after a blast on his green bandana flecked with red and violet designs:

"'The technique is so different, there is such a contrast between the means of expressing your personality on the stage and in pictures, that I had a (censored) time adjusting myself! A dramatic actor may be no good in picturcs, and most screen actors are terrible on the stage.'

"Contrasting the days of 'The Lamb' with the present scheme of competition between pictures, on their merits, instead of under the program system, Doug explained that when they made pictures in only six weeks they didn't demand 'retakes.' But 'The Lamb' was a success.

"Just how consistently successful Fairbanks has been ever since that first picture, and what pictures he has made during the succeeding years, leading up to his present status in the 'Big Four' —those are matters of popular history we needn't go into. Smiles are so precious, and Doug is so popular, that everybody in the country has kept tab on him!

"'You can't make stars by putting their names up on billboards,' Doug added. 'The people not the managers, make 'em. People want and seek and find their own stars; and it only takes one or two pictures before the actor with the requisite qualities causes the corresponding appreciation.'

"'Today, the author's the thing—the man who thinks and writes and edits.'

"A chuckle emanated from the magnetic Fairbanks. It occurred to him that a cowboy picture actor recently challenged him to buccaroo contests.

'Not a Cowboy'

"'I'm not a cowboy,' Doug said, turning to one of his friends who blew in, 'though I think cowboys are funny—and WONDERFUL, always! I think I'll challenge HIM to something literary, say reading French!'

"Doug works night and day nowadays.

"And with his own company and his own producing organization with profits in sight of salary, Doug doesn't know much of 'the needful' he is garnering—except when an income tax collector occasionally reminds him.

"Anyhow, he'll never tell. For sezze, 'if country gc Bolshevik then I'd be shot first!'

"But, say we, it would take a pretty energetic Red, a veritable jazz-baby of a Bolshevik, to get the jump on Doug.

"And, by the way, Doug's just finished 'The Mark of Zorro.' And it's a wonder. All Douglas and Fairbanksish."

This Is No Joke Says "Doug"

Pigs Are Pigs, But Liquor is Liquor, Also.

"Douglas Fairbanks' starring in "The Mark of Zorro," now showing at the ..... Theatre, stoutly declares that a real genuine thriller was dished him when the picture was being filmed. The occasion was when Gonzales, the big, blustering sergeant made a vicious lunge at him with a real rapier that just missed him by a hair's breath. It penetrated three inches deep in a wine cask nearby. "The audience certainly gathers much amusement over that scene in the picture," "Doug" stated, "but it was no amusement to see me when I saw that long, glittering weapon hurled at me."

"Doug's" Idea of The Craziest Xmas

All About the Star's Idea of Santa Claus, Et Al.

Douglas Fairbanks' idea of the craziest Christmas, is the one wherein an individual is the recipient of the same variety of gifts that he or she cannot use.

Of course, no modest person imparts to their intimate friends his desire before the coming of the Yuletide for any particular largesse or benefaction that can serve him.

But, on the other hand, it certainly ought to be a most propitious occasion to exercise some degree of tact before making a final selection. Quite frequently one receives a large assortment of gifts that are rarely, if ever used. It might be perhaps feasible to have an international organization to be known as the Society for the Prevention of Useless Gifts.

Who cannot but look back during their childhood days and with amusement reflect on the Christmas eve, when wrapped in childish ecstacy, then hopping from bed the following morning to see what the good old St. Nicholas had deposited in your stocking at the fireplace. Oft-times some far distant relative had probably remembered you with a present that your parents had, or else you had received some gift or toy that had been given to one of the previous Christmases. In your childish brain you fancied your faith in St. Nicholas slightly wavering, but when the next year arrived, it found your faith re-affirmed —at least until you discovered what lay in store for you once again. Little did youngsters know than in far distant lands there were those not nor are they aware that the mere giving and receiving of gifts signified anything more than the true and noble sentiment and spirit that both donor and recipient finds expression in the maintenance of this ancient custom.

Great Assemblage Star Player

To be seen in Douglas Fairbanks' Next United Artists Production.

Probably the greatest assemblage of well-known screen players ever brought together in the sime motion picture production have been engaged to support Douglas Fairbanks in his four of United Artists offering, "The Mark of Zorro," Johnston McCulley's thrilling story of love and dventure which appeared in the "All Story Weekly" magazine, under the nme of "The Curse of Capistrans," thi screen version of which was prepared by Eugene Mullin.

Ibeing the ain of Fairbanks to eclipse all of his previous contributions to the silver play, every care was exerted in the selection of the members of ths company with the result that after the entire personnel of prominent film players throughout the country had been sifted, ths cast decided upon stands out as the strongest ever identified with a star.

From the score of candidates considered by Fairbanks and Director Fred Niblo for the important part of the feminine lead in this picture, Marguerite DeLAmotte was given the choice. A little lss than two years ago Miss DeLaMotte was eminently in her stage carcer for ths camera after having gained considerable prominence as a professional dancer.

Miss DeLaMotte's first picture work was with the Fairbanks organization, her initial appearance before the camera being in the production, "Arizona." Although her part was of no great prominencs her ability was recognized by other producers and her services were in demand. Fairbanks has several times before entertained the idea of engaging Miss DeLaMotte as his leading woman but until it was decided to film "The Mark of Zorro" was the ideal part for her presented.

The other members of the cast are of such prominence that it is only necessary to mention their names to identify them. Everyone of them have an army of admirers, and are favorites in fans of the world and each is conspicuous in his particular and distinctive character of portrayal. Those who have been engaged are Robert McKim, Charles Mailes, Hamilton Revelle, George Periolat, Tote DuCrow and Claire McDowell, while two more principals of the company will be decided upon, this week.

The picture was directed by Fred Niblo, William McGann and Harry Thorpe, the cinamatographers who filmed Fairbanks' last two "Big Four" productions, "When the Clouds Roll By" and "The Mollycoddle," had charge of the cameras.

When You Make Your Wife Laugh You're Good

That's What "Doug" Succeeded in Doing.

It was during the filming of one of the [illegible] that afforded Miss Mary Pickford, in private life, Mrs. Douglas Fairbanks, no end of amusement and that her laughter, as well as the merriment, appeared almost uncontrollable. It all occurred one afternoon when she was at leisure and decided to view friend husband out his caoers before the camera and thereupon chanced to see "Doug" as "Don Diego Vega," one of the characters in the story. As "Don Diego" he made a slow exit from a palatial hacienda in an extremely lazy, indolent manner gaily arrayed and assisted by two servants in mounting a small, harmless burro adorned with a silver bridle. And as one of the servants unfolds a parasol and hands it to him, the weary uninterested "Doug" ambled away. Here was a strong contrast to those duties always undergone by the strenuous "Doug." This scene furnishes many a laugh in "The Mark of Zorro," now playing at the.....

ACCESSORY ORDER BLANK FOR

"THE MARK OF ZORRO"

NAME OF TOWN.....

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Kindly remit full payment with accessory order.

"Doug" Fairbanks Interviews Real Bandits

To show the humanness of "Doug" Fairbanks, and his interest in all types of mankind, the Los Angeles Evening Herald, recently carried a story on their front page, telling how "Doug" called at the County Jail to find out what kind of men Art Brown and bis brother, Bert, real bandits, were.

It is a well-known fact among "Doug's" friends that he finds something interesting in every type of man. The following little episode is very descriptive of how "Doug" was received by the bandits:

"Hello, boys!"

"Hello, Doug!"

Then Art and Bert Brown, real bandits, shook hands with Doug, who in pictures is sometimes a real bandit too.

There were a few words nbout this and that and then the bandits apologized for their appearance. Both had a half inch of beard and their clothing showed marks of their sensational flight across the desert.

Neglected Clean-Up

"Haven't had time to clean up," they said.

"Don't mention it," said Fairbanks. "You look much better than I thought you would."

When the camera man posed the bandits with Doug for a picture, Art Brown wore a cap. He was asked to remove it. What does he do but blush and stammer that his hair wasn't combed and would it be all right to take the picture with his hat on.

Doug Combs Bandit

Bert Brown produced a comb and handed it to Doug, who removed the cap and neatly parted Art's hair.

"Thanks," said Art.

"Don't mention it," said Doug.

Then they chatted.

"You, the way they got you—the chase and all that—was just like we do it in the pictures," said Doug.

"Oh, yes," said Art, meaning to be nice.

"Oh, yes," said Bert, also meaning to be nice.

Meeting Arranged

The meeting was arranged because Fairbanks, who read of the chase and capture of the Hellman Branch Bank robbers with intense interest, sought the first opportunity to shake their face to face. A Los Angeles Evening Herald reporter escorted Doug to the county jail and performed the introductions.

When the time came for Fairbanks to go, the bandits courteously invited him to drop in and see them again some time. Doug said he would, and would they enjoy some cigarettes? They would and would it be asking too much for Doug to ssnd them an autographed photograph? Not at all, send over the photographs.

Outside the jail, Fairbanks was introduced to Deputy Sheriff Joe Nolan, one of the officers who captured the bandits.

"Next time you have some nice bandits to chase let me in on it, will you?" he asked.

Doug wanted to inspect Nolan's revolver and the deputy accommodated him. In motion pictures all deputy sheriffs carry tremendous specimens of an antique model. Nolan's gun was small, pearl-handled and nickel-plated. It made an impression.

Ending an interesting hour, Fairbanks visited Sheriff John C. Cline and obtained permission to show one of his latest pictures to the prisoners at the jail Christmas Eve.

In "Doug's" latest United Artists production, "The Mark of Zorro," he's a real bandit. He got some of his realisms from the Brown boys.

Child Actor Makes His Screen Debut

Fate has decreed that Douglas Fairbanks should have supporting him in "The Mark of Zorro," his latest United Artists production, Marguerite Dowell, who played the leading role in "Way Down East" over a scors of years ago; Noah Beery and Charles Hill Mailes with Fred Niblo as his director. Many years before their advent into the silent drama, they had appeared at different times with one another upon the legitimate stage.

Incidentally it was also the film debut of Noah Beery, Jr., age seven. But unlike his famous sire, Noah, Jr., appears to be destined for heroic roles in the future. In one scene of "The Mark of Zorro," young Beery drops from an outside wall of a building and with a miniature sword, gallantly rescues a little miss of about the same age from the cruel clutches of another youngster who appears to take great delight in inflicting punishment upon her. 'Twas a proud parent who stood near the camera viewing the performance with great gusto.

Real School Teacher Part of "Doug's" Company

When Douglas Fairbanks and his company of over one hundred people, including about a dozen children, rode daily to the San Fernando Valley where a massive "set" was constructed resembling the city of Los Angeles of about a century ago and where most of the outdoor scenes of "The Mark of Zorro" were taken, the filmed scenes were completed to have a school teacher accompany the throng. Thus when the children did not appear before the camera, a most diligent "schoolmarm" could always be seen within the range of the Sierra Madre mountains. The three "R"s to about a dozen embryo Thesplans. "The Mark of Zorro," Fairbanks' latest United Artists production will be shown at the ..... Theatre beginning .....

Fairbanks Presents an Entirely New Idea

Latest United Artists Production Brings Forth New Type of Picture.

What a balm to the wearisome individual after a hard day's work or their equivalent express the personal opinion of almost every audience that have attended the special presentation of Douglas Fairbanks in "The Mark of Zorro" now showing at the ..... Theatre.

In these parlous times when the high cost of living, prohibition, The League of Nations controversy are the main topics for discussion and of the sordid and lingerie farces concoeted in bedrooms are dished out to us as a palliative for recreation and diversion, "Mary of Zorro" comes to us as a blessing in disguise. There must come a time for all of us to postpone our troubles and cares so as to consider some simple subject that will actually afford some relaxation without much detail. "The troubls with the world today," said a European premier recently, "is that it has forgotten to smile." Now this picture recently during a rehearsal and said, "Oh, by the way, Mr. Fairbanks, what was your occupation before you entered the movies?" "I was a professional buzzard catcher," replied Doug. Then said Miss DeLaMotte, "My but you ought to try the legitimate stage." And Doug stood puzzled as she walked off.

Fairbanks' Latest Picture Undoubtedly His Best

"Mark of Zorro" Gives "Doug" Wonderful Opportunities..

Those who were fortunate enough to crowd into the ..... Theatre yesterday to witness Douglas Fairbanks' latest United Artists production, "The Mark of Zorro," must have noticed Miss Marguerite DeLaMotte who acted the part of the aristocratic and romantic Lolita. Some folks possess a conception that all those eminating from ths Latin race must necessarily possess a dark or swarthy complexion. People will note that Miss DeLaMotte fails to fill that requirement in that she appears to be comewhat of a lighter hue; thereby upsetting more or less an established theory.

As a matter of fact, many of the aristocratic Spin claimed to be free from all admixture with the darker blood of the natives, a proof being supposed to lie in the blue veins that showed on their fairer skins. Hence the care and preciseness displayed by "Doug" and Director Fred Niblo in selecting Miss DeLaMotte for the feminine lead—exclusive of her dramatic ability. Incidentally her initial appearance before the camera, was with the Fairbanks' organization in the production of "Arizona." She had also attained considerable prominence upon the legitimate stage previous to her advent upon the screen.

"Doug's" Company Averts a Calamity

Stop Work on Picture to Put Out Serious Forest Fire.

Only for the timely appearance of Douglas Fairbanks and his company of over one hundred men that a very serious calamity was prevented, it all happened in the midst of the filming of one of the exterior scenes upon ths massive "set" in the San Fernando Valley in Southern California for Fairbanks' next United Artists picture, "The Mark of Zorro," which will bs at the ..... Theatre, beginning .....

The "set" which is an exact replica of the City of Los Angeles before the advent of the Americans, is nestled at the foot of the Sierra Madre Mountains. Some hundred yards or so behind a hill, smoke was seen to rise. At first no one paid any particular attention to it, until it became denser. Then a couple of lonely forest rangers made their appearance upon the "set" in an exhausted condition and apprised "Doug" that a forest fire was raging and threatened the devastation of the entire village in the vicinity.

According to the laws of the state it is obligatory for all able bodied men to assist in extinguishing forest fires. No persuasion was necessary. The men in Mr. Fairbanks' company without exception rushed off to the scene of the danger and after battling with the possible conflagration, finally managed to subdue it. The next day the villagers sent their spokesman around to "Doug" to voice their

Scanned from the United Artists collection at the Wisconsin Center for Film and Theater Research.

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